notice his drawing of York Minster (1086) to protest against its occupying valuable space: it is very badly drawn, and is very inaccurate. No. 1087 is the Grove Ferry Station, now erecting on the Canterbury and Ramsgate Branch of the South Eastern Railway: the design has been intended for a Gothic one, but cannot be received as such. The New Church at Honiton, of which Mr. C. Fowler exhibits a drawing of the chancel in No. 1088, has a Norman apse decorated with paintings. The pulpit stands upon a twisted Norman column, in front. No. 1091, "The Dogana and Church of Sta. Maria Della Salute," at Venice, is a washy drawing, in which a large piece seems to have been washed off the side of the dome. J. Thompson shows a "front elevation of the proposed enlargement of the Polytechnic Institution" (1093), by which it appears, that the front will be nearly doubled in length, and a projection corresponding in form and position with the porch, but which is not an entrance, is added. The windows have pediments, and beneath the cornice, a fret and the name of the building are introduced. No. 1094, E. Nash, shows the porch of a residence lately erected, and is in good taste. The angle forms a square rusticated column, with pilasters attached.—Why the stables of the "Nobleman's Mansion in the Vicinity of Eaton square" (1095) were thought worth exhibiting, we can scarcely guess, unless it were to please the nobleman. C. E. A. Blair's "Design for a Railway Bridge" (1104) is in the Gothic style, and is certainly picturesque. No. 1110, "Approach to a Marine Palace," is all "pomp and circumstance;" there is a striking want of purpose, always fatal to a work of art. The *mere* art of architecture requires the presence of reason and utility.—"Pennant Church, about to be erected in Montgomeryshire" (1119) is designed by E. B. Lamb, and with some novelty, is strikingly picturesque. There is a lofty bell-cot on the south side, with buttresses projecting to a great distance, and forming the walls of the porch. Mr. Lamb's "Study for a Portal" (1129), has receding concentric arches, the faces ornamented, the archivolt being surrounded with rustics. "St. Andrew's Church, Wells-street, Oxford-street" (1116) is the church, of which an illustration was given in the first number of our present volume. 1120, "The Church lately erected at Ryde, Isle of Wight," by T. Hellyer, has a western tower and spire, and is in the early decorated style.—No. 1131 is a drawing of the Parthenon, and the Erectheion at Athens, by G. Knowles. The view is extremely interesting, being, we believe, one of the latest representations of these buildings. The quantity of fragments scattered about, appears great, and amongst these are many capitals and other members of orders, of all which we should be glad to see careful drawings. Architectural students would do well to acquire the delicacy of touch in pencilling, coupled with the pains-taken accuracy observable in this view. The "Design for a Testimonial to the Memory of Shakespeare," is a very unsuccessful attempt to adapt the character of the Queen's crosses at Northampton, and elsewhere. The "New Church to be erected at Rossendale, Lancashire" (1140), J. Clarke, is a Norman cross church, with apse, and low central tower. The view of Messrs. Overend, Gurney, and Company's bank in Lombard-street, designed by H. Baker (1142), is not a fortunate representation of the building, although the angle is really not very successful. The window interrupted by a door, might have been avoided. No. 1143 is "A sketch for a church without aisles," but *with* a prodigious transept. The spire and window dressings have been treated with a lavish expenditure of gamboge. D. Wyatt exhibits a view of the arch of Titus at Rome (1150), interesting, as shewing its present state, and a drawing of a ceiling at Perugia (1262). In the union workhouse, Calne, Wilts, Mr. Allom seems not to have exerted his skill. The design is very ordinary Elizabethan. J. E. Nash has a "Design for a gallery of painting and sculpture" (1161), which has some good features, but copies the bad arrangement of the National Gallery, in the absence of steps to the portico. Lions' heads on the cornice, should have been omitted. "The design for a gateway" (1167) we really think was in the exhibition of last year.—The interior view of the church at Bembridge, Isle of Wight, T. Hellyer (1170), is plain early English, but in good taste; the roof has all the timbers framed as principals.—"The Tunbridge Wells Station, lately erected from the designs of R. B. Gardener" (1172) is in red brick and stone, of rather plain character, with an arcade between two projecting ends. W. H. Clayton exhibits a "Design for an Institute of British Architects, as submitted to the Institute in competition for the royal medal" (1173), a matter upon which we have already said sufficient. In this design there is a great want of unity, and some of the ornament is excessively disproportionate. S. Wood exhibits the "Dublin Terminus, Great Western and Southern Railway, now erecting" (1176). The main building has a rusticated basement, a row of plain Corinthian columns, with broken entablatures above, supporting sedent figures, the whole surmounted by a low pediment. The wings have lofty turrets with cupolas. The "View of the new Institute about to be erected at Stoke Newington," F. Cross (1178), is an attempt in a style of architecture almost defunct. The building, of one story, has a low hexastyle portico, the columns of which are rather wide apart.—F. E. H. Fowler's "Double Villa at Clifton (1185) is perhaps picturesque, but is injured by the difference in the heights of some of the horizontal lines. "The National School, now building at Great Waltham," by C. Dyer (1186), is a good Gothic design, not greatly varying from many others. H. Deusbury's "Design for the Manchester Royal Lunatic Hospital" (1192), obtained the second premium. From the view, we cannot discover any very great merit in the design, which may be called Elizabethan. The plan takes the π form, and turrets rise midway between the projections of the ends and centre. No. 1198, is a design by E. Christian, for the "New offices of the Imperial Insurance Company." Judging from his other design (1284), the plan seems to have presented some difficulty, the ground being the corner adjoining the Hall of Commerce, in Threadneedle-street. The last-mentioned gained the second premium; it has, like the other, a circular corner: the rooms seem to be arranged without much loss of space. J. Dwyer has produced a successful piece of interior decoration, in the design for the room at Stapleford Hall, Melton Mowbray (1199). This design stands next to the "view of a library," by L. W. Collman, already noticed, and both display a very accurate knowledge of principles, although in result they are entirely different. The "Railway station and hotel, at Hull, now erecting"—G. T. Andrews, (1202), seems rather tame, considering the opportunity for something more effective. Breaks in the front would require corresponding breaks in the roof, and the design would have been improved by preserving them.

The "submitted design" (1204), is so much like two houses, that it would hardly have bespoken the object of the "Kingsland Literary and Scientific Institution." "St. John's Catholic church, now erecting at Salford, Manchester" (1212), has the name T. M. Baynes attached, but we have always understood it to be by Messrs. Weightman and Hadfield. It is a very large and elaborate building, in the decorated style, and has been frequently referred to in our pages. O. B. Carter has made a "design for rebuilding the church of Holyrood, Southampton, preserving the present nave-arches, and restoring also the ancient ceiling and chancel-stalls." The drawings (1217 and 1218), shew that the ceiling is arched, coloured blue, and powdered with stars. The interesting church of St. Jacques at Antwerp, remarkable for its ceiling decorated in polychromy, is shown in an interior view (1229) by S. Read. W. F. Poulton shows his design for restoring St. Lawrence's Church, Reading (1230). The roof having a tie-beam, and the queen-posts being of unusual length, the effect is rather singular: but we do not recollect whether it is in accordance with the original. A. Ashpitel has a "design for a new Church, Battersea" (1231). The style is the decorated. The lucarne lights in the tower, appear rather too numerous and close. Brandeston Hall (1242), now in course of restoration by J. M. Clarke, is an interesting old building of red brick and stone. The "east view of St. Alban's Abbey Church," by J. Buckler (1246) shows the window—of rather unusual character, and the drawing is worthy of examination, as, if we recollect right, a station for viewing this end of the building is not easily accessible. "The Royal Agricultural College, Cirencester" (1258) is a Gothic design, having a range of small gables along the roof, and a central tower. R. H. Essex, who seems to have drawn the Temple Church from every possible point of view, this year gives the round part in one of his elaborate drawings (1263). E. Barr illustrates St. Andrew's Church, Emerby, Lincolnshire, which he has "drawn from admeasurement," restoring the fittings and decoration, in a sheet of neatly executed drawings (1271). "Archbishop Parker's Grammar-school," Rochdale, by J. Clarke, is a brick and stone building in the Tudor style, with an open timber roof. In the "church and mausoleum of the Metropolitan and Suburban Cemetery Society, Woodford branch," by J. H. Stevens, the Lombardic Romanesque style has been followed. The view of Canterbury Cathedral (1276) by F. Bedford, jun., may be examined by those who have not seen the effect of the building, since the addition of the perpendicular tower corresponding with that on the other side—an addition involving the destruction of an old Norman tower, which has been severely commented upon. No. 1285 is a design by F. H. Groves, for a church proposed to be groined over, "so as not to interfere with the uniformity of the design." The design would be open to criticism, but constructively, some ingenuity is displayed. Christ Church, Bermondsey, now erecting from the design of W. B. Hays, is in the Romanesque style.

Amongst the models, is one of the new Coal-Market, to be erected at the corner of St. Mary-at-Hill, in Lower Thames-street, by J. B. Bunning. There is also one, of alterations in progress at Somerleyton Hall, Suffolk, the seat of Mr. S. M. Peto; Mr. J. Thomas is the architect. The building occupies three sides of a quadrangle of large area, and is Elizabethan. There is also a model of a font and cover, very rich in colour and gold, but that is all we think it necessary to say of it. The cover is copied from that at Canterbury, given in a former volume of THE BUILDER.

A NATIONAL MONUMENT TO SHAKESPEARE.

A PROPOSAL has been often made, of erecting a national monument to Shakespeare. A correspondent of the *Manchester Guardian* has lately revived the idea, and enters into some explanation of what he contemplates. Without pledging ourselves to an opinion in favour of all the details, the proposal has so wide an interest, particularly at a time when every line of the poet is studied and commented upon, that we deem it necessary to notice it.—It is recommended that a "magnificent and spacious building" should be erected, to be called the "Shakespearean Temple," to be "open to the public without charge." In the centre, on the ground-floor, the proposer would have "a splendid colossal statue" of the poet "surrounded by the muses, and Fame crowning this great and good man." The walls to be decorated in fresco, with designs taken from Shakespeare's works; and on the ceiling "all the aerial beings (or the imaginative creations of his fancy) should be displayed." The windows to have stained glass, and some of the most remarkable passages in his plays to be inscribed on marble slabs, round the walls. Niches and pedestals to be provided for statues, and busts of eminent actors and expounders of his works. A circular building, perhaps surmounted by a dome, is suggested, and a large bronze statue of the great poet to be placed in some conspicuous position on the exterior. The building, when completed, to be handed over to the trusteeship of Government. It is rightly argued, that such a building, if erected, would be no mere place of amusement, but an important means of instruction, and a fitting index to the code of morals, which Shakespeare has laid before us. There can hardly be any project, for which a national subscription would be so readily undertaken, if properly put forth, and we think it should not be lost sight of.—The opportunity, on the eve of passing away, of making the house of Shakespeare at Stratford-on-Avon, national property, unless taken advantage of, will afford a subject for deep regret through future years of England's history.

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